

EMILE ZOLA, NOVELIST AND EEEOEEMEE
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sufferings, contending against those vices, and assuaging those sorrows. . . . Thus, what might have been, only an admirable literary achievement, an inestimable document on a period, an ever-living picture of a given time acquires greater grandeur, is insured of yet loftier glory, by the generous spirit which inspired it."¹

Further, though it has been suggested here that some exaggeration and some flaws may appear in the psychology of certain individual characters, the series as a whole responds to Taine's definition of literature as " a living psychology." As M. Paul Bourget has said: " Zola regarded the novel as a kind of hypothetical experiment, attempted on positive bases, the first condition for success being that the bases should be accurate and the hypothesis logical. "When the hour of justice strikes for that unwearying toiler people will recognise what immense preliminary toil and study lay beneath each of his books. They will also discern his unwavering purpose to inquire fully into the condition of contemporary France, to carry his inquiry as far as possible in order to set the social problem completely and accurately before one. His right to depict all reality (*la r^talite totale*), which is that of every sociologist, even of every historian, will not be disputed then."

It is scarcely necessary to remind the reader that the Eougon-Macquaxt novels should be studied, whenever pos-

sible, in the original Trench, and not in translations.

There have been many versions of the books in the English language ; the present writer has made himself responsible for not a few of them; and certainly translations are in a measure useful, for as yet a knowledge of foreign languages is

¹]?Tineral oration on Ma.
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